Craig gets a new best Matt! NEW BAND NEWS

VINES MAN FINALLY GETS TO MEET FAVOURITE BAND MUSE AT STAR-STUDDED NME SHOWS



raig Nicholls has met his Muse! Well, Muse's Matt Bellamy at least. The Vines are huge Muse fans and personally invited the group to see them play on the last date of the NME Term Warfare tour at the London Shepherds Bush Empire last week (November 4).

NME hooked up with Craig and Matt at The Vines' aftershow party (see picture). Speaking of his love for Muse, he recently said: "I really think they're a great band, they're really new, very hard and intelligent. There's a lot of sophistication about them, and they're young, too - the singer's about the same age as me. I just think he's like the greatest guitar

player and piano player. I heard the album last year in Australia and flipped out. It was the best thing I'd heard in ten years."

Bellamy said he hopes to get studio advice from The Vines as they both prepare go into the studio to work on new albums.

I've seen them. Can I see an influence? Not really. I think what they're doing is quite raw. I'm starting to record a new album in a few weeks time. We've been talking about where we're going to record it and stuff like that, that kind of thing,"

crowd over three nights at the Shepherd's Bush Empire. Other stars in attendance included Starsailor, Supergrass and

He said: "That is the first time

The Vines attracted a stellar

new music by top new bands around at the moment. We want to make sure you carry on getting the hottest new music info so this issue you might notice a couple of changes.

We've expanded our new music coverage and spread it from cover to cover to make it more accessible than ever.

NME has always been the place to bring you the hottest new bands first and with these improvements we'll be able to do that

(oner Middles



Courtney Love's current listening, The Distillers. release 'City Of Angels' via HellCat... ● 'Girl Next Door', the debut single from The Keys (formerly half of now defunct

average Welsh indie band Murry The Hump), released through Beggars Banquet, is a surprisingly sparkling slice of pop. Who'd have thunk it eh?... • As previously featured in NME,

buddy of Dave Grohl, Jack Black and

Manson, finally releases his 86second long ode to, erm, 'Whatever' this Monday via Global Warning records...

• Finally, see this week's Gig Guide pages for your last chance this year to check out hot new band action from **Baxter Dury, Cranebuilders** and The Eighties Matchbox B-Line Disaster as they each wind up their 2002 with a stint on the road...

The Distillers: they've got spirit





Dundee-based five piece Andy McGarry (vocals), Anthony Brachi (guitar/vocals), Chris Bridges (guitar), Les Ogilvie (Bass) and Martin Robison (drums) are the most exciting Scottish rock'n'roll band to emerge for aeons.

Why Mercury Tilt Switch?

McGarry: "It's an engineering device. It's basically a switch that's put in electronic devices and makes things happen. I really like that idea.

What do they sound like?

Think early Fugazi (see 'Radar Response') or At The Drive-In's finest moments ('Half Time Shankly'). Although lead singer McGarry bashfully plays down any such comparisons. "The minute you're in the same sentence as those guys, I mean, as At The Drive-In or Fugazi?

MTS hit the road the hard way during their recent stint supporting Hell Is For Heroes. McGarry: "We spent a lot of time in tents, camping in motorway services. It had to be done - we couldn't afford to do it any other way."

Their debut album 'Brundle Kid' is as mighty a chunk of British emo as Hundred Reasons' 'Ideas Beyond Our Station'. McGarry: "There's a lot of thought that goes into what we do but at the end of the day it's all punk rock."

Mercury Tilt Switch's debut album, 'Brundle Kid', is out now through Pet Piranha/1970 recordings, distributed by Cargo

WHAT'S ON THE NME STEREO?

"If you're gonna start pulling funny faces I'm off, mate"

Sweatbees EP

Fans of these five dudes from Louisville, Kentucky and their mournful, open-toe sandalled Americana include Dave Grohl, Krist Novoselic

Phoenix Album EP (Birdman)

Heavy metal clan do space-rock No, really

Lose Yourself (Shady Records)

Lifted from the 8 Mile soundtrack, it's great 'cos

Look Out The Window (Marcata)

Mambo-infused rock'n'roll from NYC.

Missy Elliott Under Construction LP (eastwest)

Features cameos from Jay-Z, Beyoncé and Ludacris.

Heavy Traffic (Modular)

Small Faces-like sounds from Supergrass' favourite new band.

Medicine Day (Deltasonic)

Jangly Dylan-loving hi-jinx from Omagh-based three-piece

One, 60-track compilation of hiphop's rarest mixtape disses. The Juan McLean You Can't Have It Both Ways

Street Wars LP (Bootleg)

DMX Vs Ja Rule, Nelly Vs KRS-

New York punk/funk/

(DFA)



Fall Of The Plastic Empire Nirvana, Smashing Pumpkins

and Black Sabbath-influenced noise from Philadelphia-based three-piece limbering up to be heroes of the new rock

THE 100 GREATEST SINGLES OF ALL TIME



HERE SHE GOES



They said: "It's become a big myth it's about heroin, but I don't think it is. Lee (Mavers) didn't say anything at the time. If it had been about heroin it would have been more downbeat musically. We were just smoking a bit of pot then" - Paul Hemmings, guitarist



SABOTAGE



This is a great double A-side, but 'Sabotage' (with 'Get It Together') is the song that most remember, and not just for the inspired '70s cop-show pastiche of the video. Equal parts punk rock, hip-hop and the Three Stooges, it's superfly prime Beasties.

They said: "I would love to talk about our new record, but instead I'd rather discuss the nutritional benefits of tofu" - Mike D

Did you know? This was the Beasties' first Top 40 hit for seven years.



MY GENERATION



They said: "'My Generation' is anti-middle class, anti-boss class and anti-young marrieds. I've nothing against these people really: I'm just making a positive statement" - Pete Townshend



ITTON 24

'Get Free' earns its place in this almighty rollcall purely on credit. Craig Nicholls catapults The Vines through their greatest moment to date thanks to a fever-pitch vocal over a rip-tide of garage grunginess

They said: "When I'm writing a song like this I just want to escape. I don't want to sing about how I felt really shit yesterday" - Craig Nicholls

Did you know? 'Get Free' entered the chart the same week as Holly Valance's first single. Oddly, the two artists share the same management company.



MAKE ME SMILE (COME UP AND SEE ME)



Anybody who changes their name from Steven Nice has clearly got something to get off their chest, and so it was with Steve Harley. Having successfully launched himself on an unsuspecting press thanks to a background in journalism (at the Essex County Standard), Steve quickly notched up a string of glamtinged hits trading on a vocal style straight out of the Queen Vic at closing time and cheekbones you could sharpen your nails on. Having dismissed his backing band with the immortal line "I'd still be a star even if there were four cardboard cut-outs up there with me", he proved his point with next single 'Make Me Smile...' With its scathing lyrics, pin-point arrangement and unforgettable chorus, it also features the best pregnant pause in pop history: "... There ain't no more/You've taken everything". Nice.

They said: "That song has been very good to me over the years. It's enabled me to live very comfortably" – Steve Harley

Did you know? The song features in both The Full Monty and Velvet Goldmine.



WANT YOU BACK



THE JACKSON 5: I Want You Back
(Tamla Motown).

A new name to me, but anything
on the Tamla label cannot be dismissed lightly.
Predictable Motown material, with
all the familiar ingredients in the
backing—soaring strings, heavy beat
accentuated by tambourine and background brass.

ground brass.

And either the backing has been over-recorded, or the Jackson 5 are not projecting sufficiently, because they're almost drowned at times. Not a Tamla cracker!



HOW SOON IS NOW?

Did you know? This archetypal Smiths navel-gazer could have been an even bigger smash if it hadn't already been released as an album track and a B-side before Rough Trade spotted its single potential. In fact, the song charted highest as a prominent sample in 'Hippy Chick' by one-hit wonders Soho in January 1991, a Number Eight hit on which Morrissey and Johnny Marr collected a 25 per cent royalty.



SON OF A PREACHER MAN

In the mid-'60s Dusty Springfield was the beehived and eyelinered queen of soaring, lovelorn girl-pop. After a run of hits, her popularity began to wane until Atlantic Records boss Jerry Wexler flew her to America to record the 'Dusty In Memphis' album. The first single, 'Son Of A Preacher Man', made the Top Ten, but the album flopped and Springfield drifted into alcoholism and cultdom until the Pet Shop Boys revived her career in the '80s. In 1994, a new generation were introduced to this song via the soundtrack of Pulp Fiction.



ENNY LANE/STRAWBERRY FIELDS FOREVER



MOST WAY-OUT BEATLES EVER

CERTAINLY the most unusual and way-out single the Beatles have yet produced—both in lyrical content and scoring, Quite honestly, I don't really know what to make of it. The complex backing consists of flutes, cellos, harpsichord and glissando that sounds as if the disc's slowing down.

It builds to a bustling crescendo with crisp brass. Completely fascinating, a record that becomes more spellbinding with every play. John takes the lead on deep echo.

FLIP: By far the more commercial sounding of the two sides. Again the flutes and brass are prominent, but this one has a jaunty jogging thythm, a catchy tune, some of those familiar Beatle falsettos, and a colourful lyric.